ANOTHER COUNTRY

A New Play
by Julian Mitchell

PROGRAMME 40P

THE QUEEN'S
A STOLL MOSS THEATRE

THE MOUSETRAP

by AGATHA CHRISTIE

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"THRILLING SUSPENSEFUL THEATRE" —SUNDAY CHRONICLE

ST. MARTIN'S THEATRE

PROGRAMME by THEATRE Print

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Editor Martin Tickner

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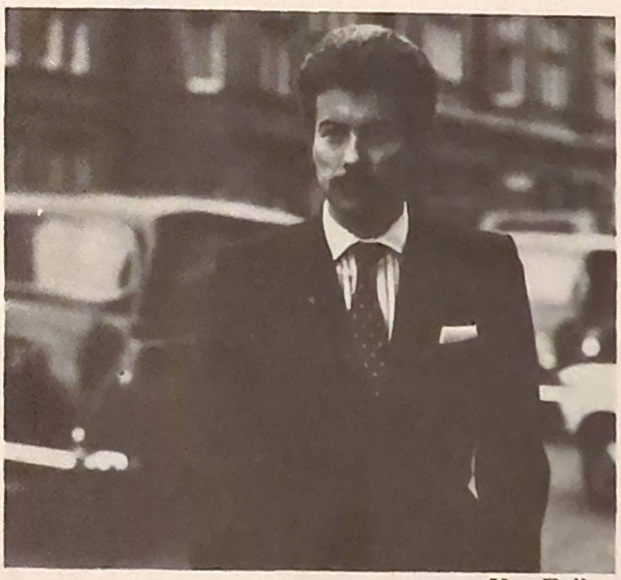
This Month

COMPETITION



Ken Follett.

At the end of May, Hamish Hamilton will be publishing the latest thriller by Ken Follett. This is called *The Man from St. Petersburg* and is almost certainly his most exciting yet. Mr Follett has gained many admirers through his other novels which include *Triple* and *The Key to Rebecca*. To celebrate the publication of *The Man From St. Petersburg*, Hamish Hamilton will send a copy of the book to the winners of this month's competition. To enter, simply answer the question below and send *on postcards only please* to *Competition, Theatreprint, Hyde House, Langley Street, London, WC2.* The books will be awarded to the senders of the first six correct entries drawn after the closing date which is 26th May 1982.

What was the original title of the Ken Follett novel from which the film *Eye of the Needle* was adapted?

EVENT

Sunday 29th August is the date for this year's *Annual Theatrical Garden Party*. As before this will be held in the grounds of St. Paul's Church, Bedford Street, Covent Garden, WC2 and it will benefit The Combined Theatrical Charities Council, The Actors' Church Union and the Appeal Fund to renovate the Church. Full details will be available nearer the time. Plans are also advanced for an event in the grounds of the Church on the Sunday before the Spring Bank Holiday—30th May.

BOOKS

Weidenfeld and Nicolson have recently published two major autobiographies which will be of considerable interest to theatregoers. The first is the long-awaited *Clinging to the Wreckage* by the noted playwright and Q.C., John Mortimer. Mr Mortimer tells his story with the compassion and wit that has singled out such plays of his as *The Dock Brief* and *A Voyage Round My Father*. The other is *Limelight and After* subtitled "The Education of An Actress". The actress in question is Claire Bloom who writes about her childhood and career in films and the theatre. She was, of course, most recently seen as Lady Marchmain in Granada Television's *Brideshead*

continued

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ANOTHER COUNTRY

a new play by

JULIAN MITCHELL

Directed by
STUART BURGE

Designed by
BERNARD CULSHAW

Lighting by
LEONARD TUCKER

First performance at the Queen's Theatre, Tuesday 2nd March, 1982

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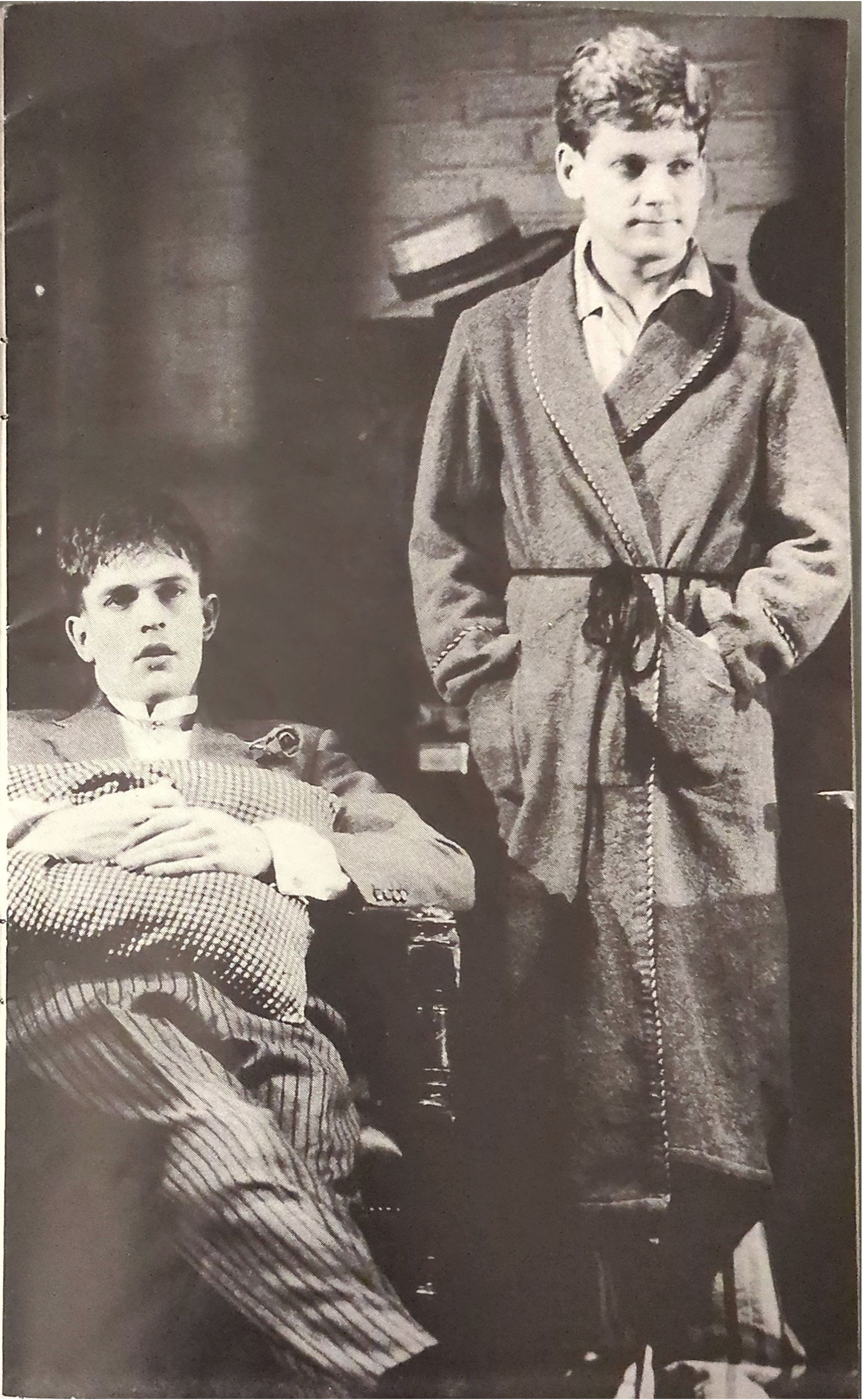


"The experiences undergone by boys at the great public schools, their glories and disappointments, are so intense as to dominate their lives and to arrest their development. From these it results that the greater part of the ruling class remains adolescent, school-minded, self-conscious, cowardly, sentimental and in the last analysis homosexual."

Cyril Connolly, ENEMIES OF PROMISE
(George Routledge)

"'There is no such thing as sex at College', the Master used to observe, 'and if there is I knock it hard on the head.'"

(Wellington)

T. C. Worsley, FLANNELLED FOOLS
(Alan Ross)

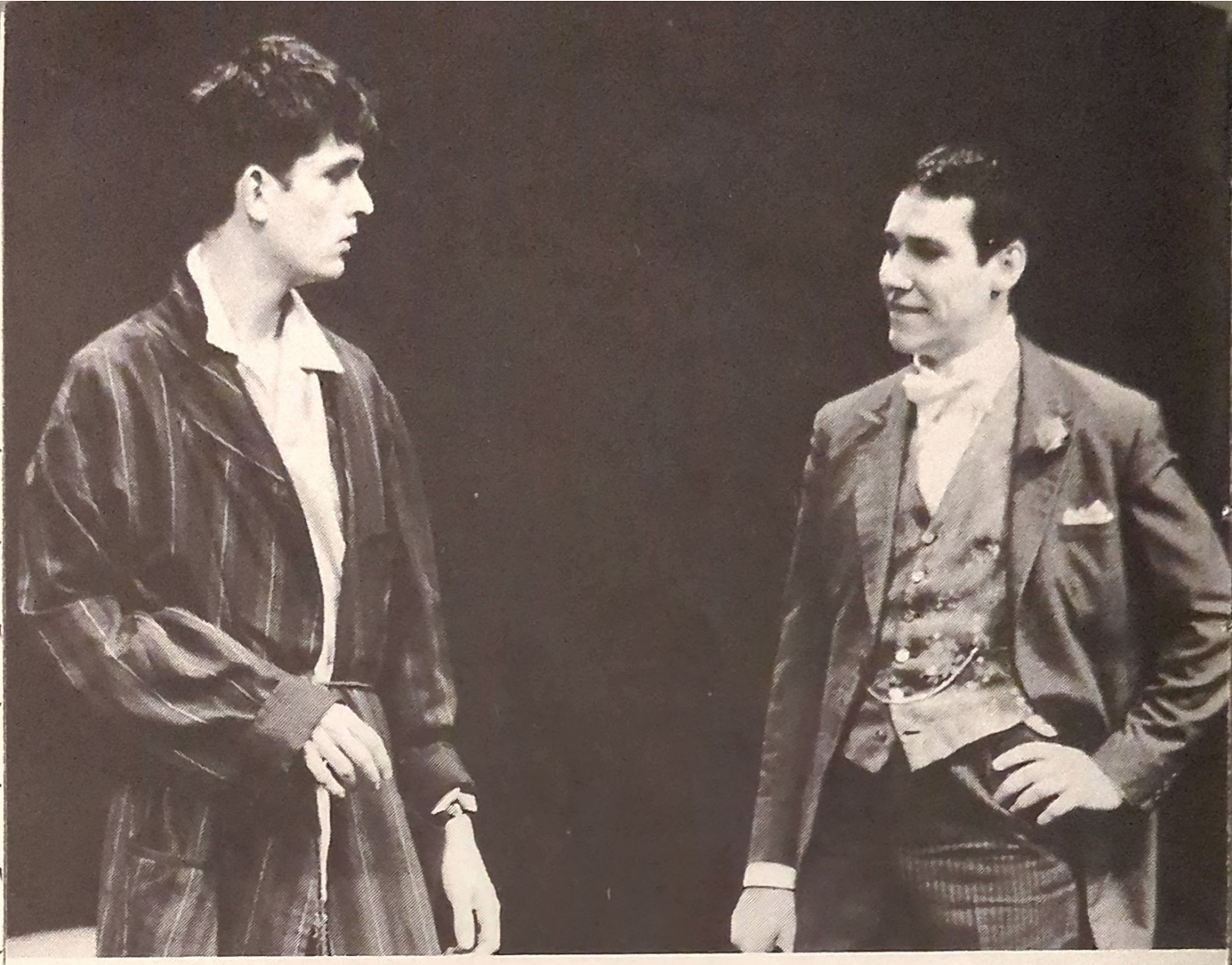
"The day before he fled to Russia, Guy Burgess went back to Eton and had tea with the headmaster, Robert Birley.

> 'When Guy Burgess defected, some of his old friends were embarrassed. Naturally, too, some were more taken aback than others. I remember well Dobbs's (his housemaster's) stare of complete incomprehension at the news. "I refuse to believe it," he said. And he maintained that refusal to the last.'

Burgess turned out to be a reasonably keen footballer, a strong swimmer and a fitfully brilliant student who worked best when his interest and pride were challenged. He fully emerged from the chrysalis in his last year. Ranking sixth among the Oppidans, he hoped for election to the exclusive Eton Society, or 'Pop', which would have allowed him to wear braid on his jacket, and to lord it over small boys from other houses who would run errands and 'fag' for him. Michael Berry realised how much of this privilege meant to Burgess, so 'I set about organising a small ring of four other members who accepted my estimate of him and were prepared to vote him in.' It was soon borne in on Berry just how unpopular Guy had become. The majority simply 'preferred not to have him.'

It is just conceivable that the intense and characteristically indiscreet affection of Burgess for another Eton friend, David Hedley, offended the 'swells' who set the tone of the place. No hint of scandal could be traced to the pair while they were still at school, though their relationship attained some notoriety later. Hedley, under his bosom friend's influence, became a homosexual and remained a passionate Communist until his early death."

Andrew Boyle, THE CLIMATE OF TREASON
(Hutchinson)



THE COMPANY

KENNETH BRANAGH

Kenneth Branagh has just left the Royal Academy of Dramatic Art, where in his last year he played the part of Hamlet. He has also played Billy Martin in *Too Late To Talk To Billy*, a BBC Play For Today.

SIMON DUTTON

Since leaving Central, Simon has worked with the Tyne Wear Co., Newcastle and Birmingham Repertory where he played Pip in *Chips With Everything*. His television work includes *Fair Stood The Wind For France* and *Churchill: The Wilderness Years*. He appears in *Max From A Far Country* (the film about the Pope) and recently played the title role in *Woyzeck* on the Edinburgh Festival Fringe.

RUPERT EVERETT

Rupert also trained at Central and then went on to the Citizens Theatre, Glasgow where he appeared in their acclaimed adaptation of Proust's *A La Recherche Du Temps Perdu* as well as *Don Juan*, which came to the Roundhouse, and also *Waste Of Time* and *Chinchilla* (which toured Holland and Germany). He has recently completed work on his first film *A Day In The Life Of Bernard Fripp*, and *The Manhood Of Edward Robinson* for Thames Television and *Strangers* for Granada. He will be in a new Stephen Poliakoff BBC Play For Today called *After The Party*.

PIERS FLINT-SHIPMAN

Piers' first appearance was at the age of twelve as the Tsarevitch in *Fall of Eagles* (B.B.C.) followed by *The Flight Fund*, (B.B.C.) and *Tycoon*, (B.B.C.). More recent work includes Charlie in *Love Among The Artists* (Granada), Sandy in *The Man Who Came To Dinner* at the Everyman, Cheltenham, *Friends And Other Lovers* (Thames), *To Serve Them All Our Days*, (B.B.C.) and Andrew Oliphant in Trevor Griffiths *Country* (B.B.C.).

DAVID PARFITT

David's work on stage includes *Exiles* at the Mermaid, directed by Harold Pinter and *Macbeth* for the National Theatre at the Old Vic. Most recently his television roles include the part of Beetle in *Stalky & Co* (BBC). Other television work includes David in *Honky Tonk Heroes* (ATV), Peter in *The Party Or The First Part* (Yorkshire), *Crest Of A Wave* and *Braces High* (BBC 2, Premier Series), *Love In A Cold Climate* (Thames), *Raffles* (Yorkshire), *Mackenzie* (BBC), *Mother Makes Three/Five* (Thames) and *The Lost Boys* (BBC). Radio work includes Young Frank in *Forget-Me-Not Lane* and a horse in *Equus* (honest!!).

MICHAEL PARKHOUSE

Michael's television appearances include *To Serve Them All My Days*, Jack Gold's *Bavarian Night* and most recently the adaptation of Rudyard Kipling's *Stalky & Co.* He has recently completed a major role opposite Richard Burton and Billy Connolly in the film *Absolution*. Theatre work includes *Life Of Galileo* and the lead in *Rumplestiltskin*.

PAUL PENNINGTON

Paul's professional debut was wth the Contact Theatre, Manchester in a production of *Ragged Trousered Philanthropists* in 1978 when he was 15. Since then he has appeared in all three stage productions of Colin Welland's play *Roll On Four O'Clock* at the Forum Theatre in 1980 and also at the Lyric Theatre, Hammersmith and a short run at the Palace Theatre. He has been an active member of the Manchester Youth Theatre for five years and has appeared extensively throughout the North West in amateur productions in many and varied parts. His main interest is in writing and he is currently finishing a trilogy called *Three Tales Of October* which he hopes to be produced professionally soon.

JULIAN WADHAM

After training at Central, Julian spent seven months at the Wolsey Theatre, Ipswich playing in *The Deep Blue Sea*, *The Taming Of The Shrew*, *Ball Boys*, *Swan Song*, *Murder At The Vicarage*, *Camelot* and *Curse Of The Werewolf*. Recently he appeared as Carlos in Christopher Hampton's *Savages* at the Thorndike Theatre, Leatherhead and in *The Three Sisters*. His television includes playing Johannes in the BBC production of *Baal*, the Play For Today *Country*, Play For Tomorrow *Bright Eyes*, a French-speaking part in *The Guest*, *The Gentle Touch* (LWTV) and *The Agatha Christie Hour* for Thames.

DAVID WILLIAM

David William divides his career between acting and directing. His London productions include *Dear Daddy* (Ambassadors), *Richard II* (National Theatre) and *Naked* (Royal Court). He has been Artistic Director of the Citizens' Theatre, Glasgow, the National Theatre of Israel and the New Shakespeare Co. He has directed at Chichester and abroad in New York, Washington DC and Stratford, Ontario. Opera productions include the world premiere of *Therese* (Covent Garden) and *The Lighthouse* (Edinburgh Festival). His last appearance in London was at the Mermaid in *The Fire That Consumes*. He has appeared frequently on TV and played Richard II in the BBC series *An Age Of Kings*.

ALEX LOWE

Alex is aged 14 and trained at the Studio School, Pinner. His first professional appearance was in *Macbeth* at the Beck Theatre, Hayes. He was in *You Must Believe All This* for Thames TV last Christmas. He is a keen QPR football supporter, he plays the piano and goes to Nower Hill High School in Pinner where his favourite subject is English.

WARREN SAIRE

Warren is 13 years old. His television appearances include *Softly, Softly* (BBC), *Churchill's People* (BBC), *To Serve Them All Our Days* (BBC), *Bergerac* (BBC) and, yet to be transmitted, *Wentworth B.A.* (Channel 4). His stage debut was as Alistair (Diana Rigg's son) in *Night and Day* at the Phoenix Theatre. He has played Lintom (Britt Ekland's son) in a film *The Monster Club* with Vincent Price and on radio *Simon And Laura* with Hannah Gordon and *Sions Children*, which is yet to be transmitted. He goes to Corona Theatre School and his hobbies are playing tennis, photography and playing the clarinet.

ANOTHER COUNTRY

by JUL

Cast in order of appearance

Guy Bennett	RUPERT EVERETT
Tommy Judd	KENNETH BRANAGH
Donald Devenish	PIERS FLINT-SHIPMAN
Jim Menzies	DAVID PARFITT
Fowler	MICHAEL PARKHOUSE
Sanderson	PAUL PENNINGTON
Barclay	JULIAN WADHAM
Delahay	SIMON DUTTON
Wharton	ALEX LOWE or WARREN SAIRE
Vaughan Cunningham	DAVID WILLIAM

Directed by	STUART BURGE
Designed by	BERNARD CULSHAW
Lighting designed by	LEONARD TUCKER
Sound designed by	PHILIP CLIFFORD
Production Supervisor	ANDREW TREAGUS

AN MITCHELL

Time Summer, in the early 1930s
Place An English Public School

Act I

Scene 1 The Fourth Year Library, Gascoigne's House. Morning.
Scene 2 Barclay's Study. That evening.
Scene 3 Dormitory. That night.
Scene 4 Library. Night, a week later.

Act II

Scene 1 Study. Morning, a few days later.
Scene 2 Library. That afternoon.
Scene 3 Library. That night.
Scene 4 Study. The following evening.
Scene 5 Cricket Field. Next day.
Scene 6 Library. That evening.

Company and Stage Manager ROBERT NELSON
Deputy Stage Manager KEVIN CHADDERTON
Assistant Stage Managers PHILIP GOODHEW
KIM SHADRAKE
Understudies FRANK GEORGE
PHILIP GOODHEW
SIMON ROBERTS
Wardrobe Master PHILIP BURTON

"I think the Hunger Marchers were really hungry. I don't think it's a sentimentalism. B. Seebohm Rowntree calculates that the price of living for a family of 5 – without considering rates or rents – is 31s. 8d. I don't know how much a baby costs to feed – certainly it must be more than the 1s. it's allowed under the present Means Test; once rents and rates have been deducted, it might be possible to buy enough food for the week: but there is still the cost of lighting and fuel, as well as occasionally doctors, unemployment insurance, etc. In Stoke some families that had been evicted erected huts out of their furniture, and stretched sheets on top. They were *fined* 10s. and told that it wasn't allowed. And the iniquity of the Means Test is that, while formerly the dole was fixed, so that wages had to be a few shillings above, or else no one would work, the new provision is that benefit should be below the rate of wages – so that where one employer is able to enforce a wage-cut, the benefit-level in the whole district must come down. So I think they really were Hunger Marchers."

"For about the first time in my life I have too much to do: that is in working moderately hard for a scholarship, reading the KAPITAL – which I have read so much of per day, because it requires a good deal of effort to understand, and, till today, writing a paper on Auden for the Lit. Soc. at the rate of about 1000 words to the hour... If I were you I should start on the KAPITAL for economics – it's extremely worthwhile; very slow going, but not too difficult; at least I have found nothing I couldn't eventually understand in the first 400 pages. And it is a very great book, though he doesn't follow up half the really exciting ideas that his facts and theories might lead to."

(Stowe)

JOHN CORNFORD, A MEMOIR
Edited by Pat Sloan
(Jonathan Cape)

"Nigel was in my sub-junior election. This meant that although I could be seen about with my junior election, I could not be seen alone with him. One way I could talk to him was by availing myself of co-ordinated visits to the shooting gallery, glimpses on the way to meals, leaving chapel, at absence or other ceremonies of the community. The other was to frequent my junior election and make use of the etiquette by which they were allowed to go about with him. This meant altering my ideas about the election system, in fact, ceasing to be a reactionary. The change in emotional life led, as is often the case, to a new political alignment."

Cyril Connolly, ENEMIES OF PROMISE
(George Routledge)

"At Wellington the Romillys went beyond wearing black homburgs. They had Communist literature sent to them, and induced thirty boys to wear the badge of the Anti-War Movement instead of poppies, on Armistice Day. Together they edited a magazine called OUT OF BOUNDS, which bore on the front cover of the first issue the words 'Against Reaction in the Public Schools'. The paper 'written exclusively for the Public Schools by schoolboys', opposed the OTC, propagandist history teaching, games worship, the official attitude towards sex, and 'the suppression of left-wing opinion'. Several schools, including Wellington, banned the paper."

Julian Symons, THE THIRTIES
(Faber & Faber)

STUART BURGE

Having spent a good part of his career running theatres such as Nottingham and more recently The Royal Court, Stuart Burge really enjoys working in other people's theatres as well as making forays into the world of television where he has recently directed Lawrence's *Sons And Lovers* and a Play For Tomorrow by Caryl Churchill. Notable theatre productions include the first production of *The Ruling Class* by Peter Barnes, Wedekind's *Lulu*, *Measure For Measure* and *The Devil Is An Ass* for the Edinburgh Festival, later seen at the National Theatre, and a long overdue revival of *The London Cuckolds* at the Royal Court.

JULIAN MITCHELL

Another Country is Julian Mitchell's fifth play for the stage. The first two were both adaptations of novels by I. Compton-Burnett: *A Heritage And Its History* and *A Family And A Fortune*. His first original play was *Half-Life*, with John Gielgud and Isobel Dean, directed by Waris Hussein, which opened at the Cottesloe and subsequently transferred to the West End and Canada, and *The Enemy Within* had its premiere last year at Leatherhead. He has also written over thirty plays for television including the series *Jennie*, *Lady Randolph Churchill*, *Abide With Me*, *Rust*, *Shadow In The Sun* and the recent adaptations of *Staying On* and *The Good Soldier*. He has also published six novels.

BERNARD CULSHAW

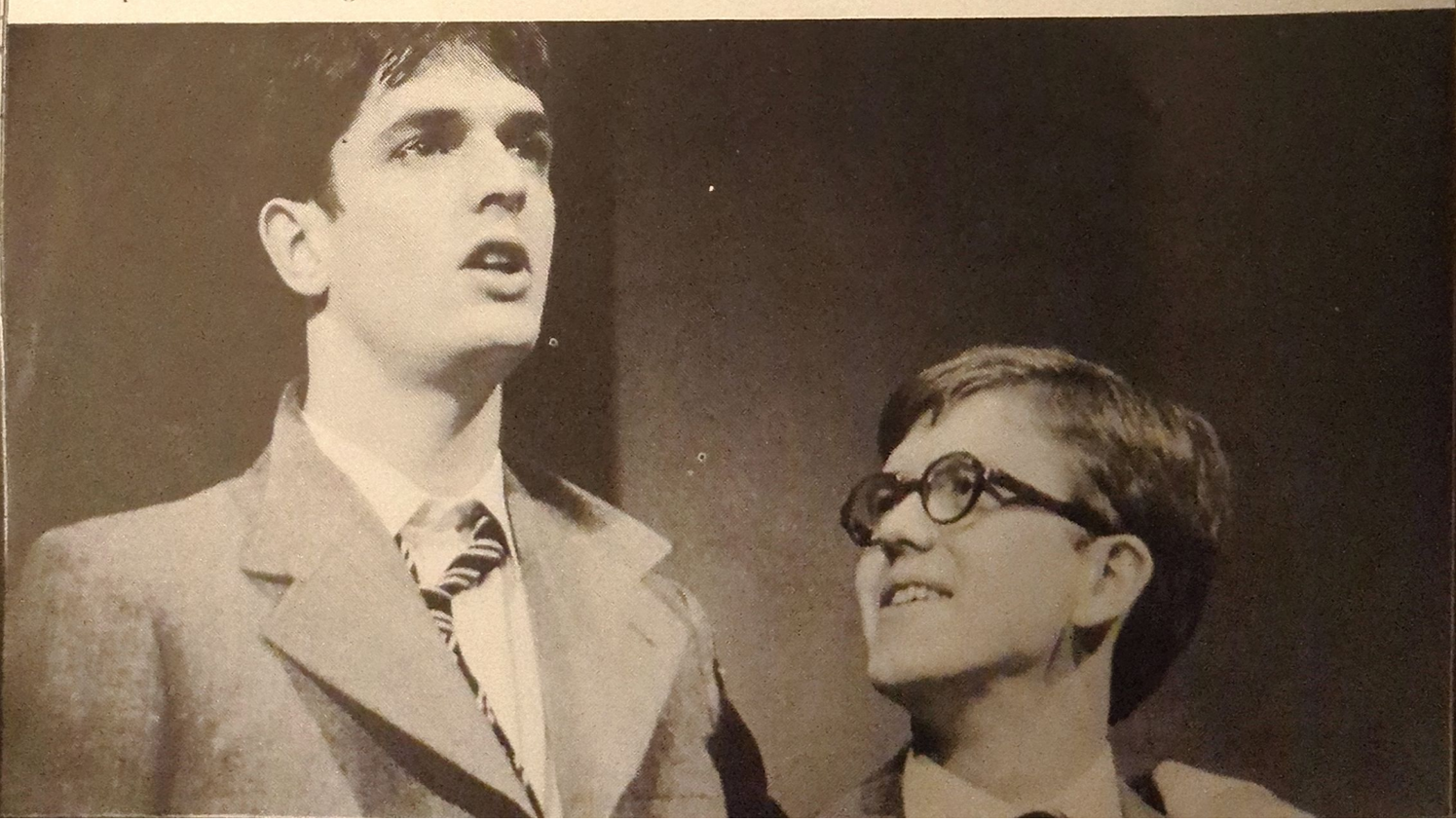
Bernard Culshaw has designed over fifty plays and has worked both in the West End and for some of the major regional companies. Plays at the Mermaid include: *On The Rocks*, *John Bull's Other Island* and *Misalliance* and at Greenwich, *Da*, *Time and the Conways* and *The School for Scandal*. At the Queen's Theatre he designed *Yahoo* and most recently has been represented at the Young Vic with his designs for *John Mortimer's Casebook*. He has also designed a number of operas for Scottish Opera, Kent Opera and The English Music Theatre.

LEONARD TUCKER

Having served some twenty years at the Old Vic as Chief Electrician and Lighting Designer, Leonard Tucker was appointed Lighting Manager for the National Theatre Complex on its completion (1976). As a Lighting Designer he has worked with many directors including Tyrone Guthrie, George Devine, Franco Zeffirelli, Michael Blakemore, Peter Hall, Harold Pinter and Val May. Most recent productions he has lit for the National Theatre include *The Philanderer*, *When We Are Married*, *Watch On The Rhine* and *Ticket Of Leave Man*. For Birmingham Rep. *The Importance Of Being Earnest*. West End productions include *Saturday Sunday Monday*, *Candida*, *Otherwise Engaged*, *The Old Country*, *Ten Times Table*, *Moving House Guest*, *Quartermaine's Terms*, and *The Second Mrs. Tanqueray* for the National Theatre.

ROBERT FOX

Born 1952. Educated Harrow. First appearance as an actor at the Royal Court Theatre Upstairs in Christopher Hampton's play *When Did You Last See My Mother*. Followed by a season at the Oxford Playhouse in *Kean* and *Othello* with Alan Badel, playing small parts. Gave up acting and became an ASM on a Simon Gray play *Spoiled* on tour and in the West End. Joined the Royal Court and worked on the stage management side. Worked for John Heyman at World Film Services. Returned to the Royal Court as Assistant Director to John Dexter on an Arnold Wesker play *The Old Ones*, to Frank Dunlop on a John Osborne play, *Sense Of Detachment*, and to Robert Kidd on Christopher Hampton's play *Savages* with Paul Schofield. In 1973 joined Michael White Ltd where he was Associate Producer on a number of shows including *A Chorus Line*, *Annie* and *The Rocky Horror Show*. Formed Robert Fox Ltd in 1980 and had two successes in 1981 with *Goose-Pimples* which won the Evening Standard Drama Award for the Best Comedy of 1981 and *Anyone For Denis?* which is still running at the Whitehall Theatre.



Another Country was first presented at the Greenwich Theatre on 3 November 1981.

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THE TAKING OF PHOTOGRAPHS OR USE OF TAPE RECORDERS IN THE THEATRE IS FORBIDDEN.

In accordance with the requirements of the Greater London Council:

1. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the side and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions. 2. The safety curtain must be lowered and raised in the presence of each audience.

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The member charities are:

The Actors' Benevolent Fund (founded 1882) which helps by making allowances, grants and loans to aged and distressed actors and actresses.

The Theatrical Ladies' Guild of Charity (founded 1892) which makes grants of money and gifts of clothing, fuel and other necessities, not only to actors and actresses, but also to stage hands, dressers and those employed in front of the theatre.

The Actors' Charitable Trust (formerly The Actors' Orphanage Fund—founded 1895) which is primarily concerned with the welfare of children but which has now extended its Charter to enable assistance to be given to the aged as well through its responsibility for the running of Denville Hall.

King George's Pension Fund for Actors and Actresses (founded 1911) which provides pensions for those actors and actresses who have rendered such distinguished service to the profession as to merit recognition and who, through altered circumstances, are in a position to require such assistance.

Denville Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement.

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6 Adam Street
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The Theatrical Ladies' Guild
Bedford Chambers
Covent Garden
London WC2
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The Actors' Charitable Trust and Denville Hall
Bedford Chambers
Covent Garden
London WC2
Telephone: 836 6051

King George's Pension Fund
14/16 Regent Street
London SW1
Telephone: 839 4311

The Combined Theatrical Charities Council
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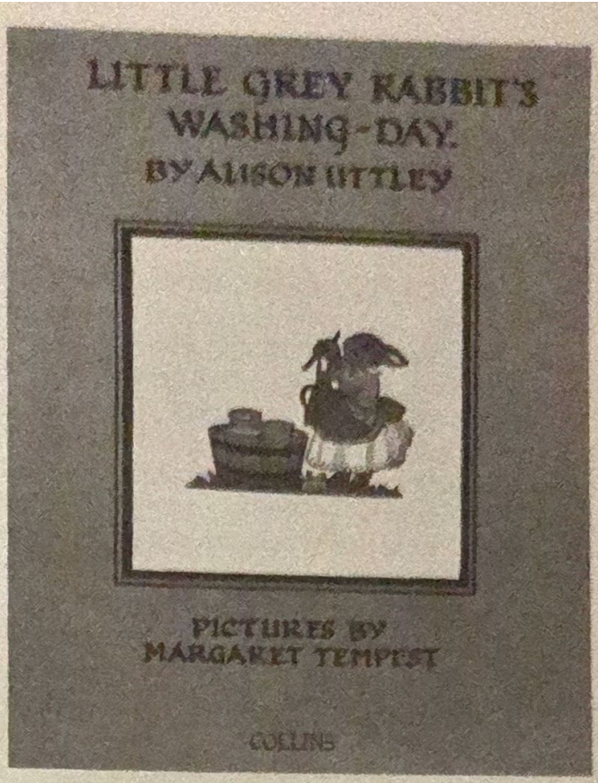
Mon to Sat at 7.30.
Mats Sats at 3.00.

Revisited. A further theatrical book will be coming later in the year from Weidenfeld. This is *The Noel Coward Diaries* which have been edited by Graham Payn and Sheridan Morley. Two new books from Michael Joseph will appeal to all *Muppet* fans. *Of Muppets and Men*—"The Making of the Muppet Show" by Christopher Finch is a fascinating 'behind the scenes' account of how the shows are put on including details of how the Muppets themselves are made and how they work. The book is very well illustrated and very informative. The other book—by Greg Williams—is really for children although doubtless it will find its way into a number of adult hands. This is *Kermit and Cleopigtra* and it tells how the famous frog finds himself—thanks to a time machine—on the banks of the Nile being pursued by an equally famous pig! Still on the subject of children's books, Collins have reprinted twelve of Alison Uttley's *Little Grey Rabbit* stories with their traditional hardback covers and jackets. They have also introduced—in their 'Cubs' series—four stories by Enid Blyton and four based on classic Walt Disney films. The latter titles are *The Jungle Book*, *The Aristocats*, *Bambi* and *Lady and The Tramp*. New paperbacks from Penguin include three plays by John Mortimer—all in one volume—*A Voyage Round My Father*, *The Dock Brief* and *What Shall We Tell Caroline?*. They also have David Attenborough's record of the Zoo Quest expeditions to Guyana, Indonesia and Paraguay called, simply, *The Zoo Quest Expeditions*.



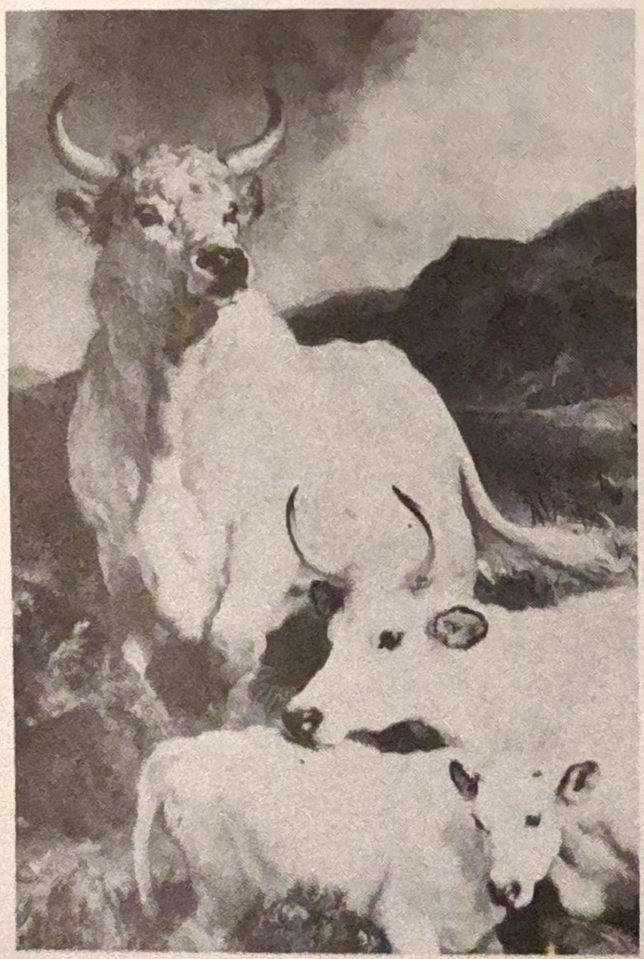
Most people get a little Dry by the second act.

MARTINI
Extra Dry

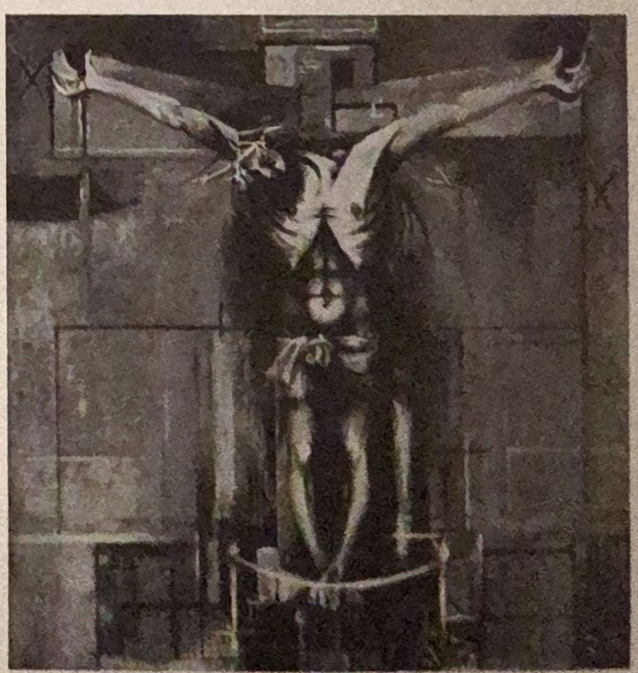
EXHIBITIONS

At the Tate Gallery the exhibition devoted to the work of Landseer contines until 12th April. It is open daily from 10am (Sundays from 2pm) and closes at 5.50pm except for Thursdays when it remains open until 7.50pm. Last admissions are twenty minutes before closing time. From 19th May until 4th July the Tate will be the home of the largest and most comprehensive exhibition ever devoted to the work of Graham Sutherland. This will cover the entire career and development of the artist who died two years ago from his early etchings through to his late work influenced by his return to Pembrokeshire. The Tate Gallery is in Millbank, SW1 and the nearest underground station is Pimlico. Until 9th May there is still the opportunity of seeing *London's Flying Start*, the splendid exhibition covering the early days of the British aircraft industry. This is at the Museum of London in London Wall, EC2 and the nearest underground stations are St. Paul's and Barbican. It is open from Tuesday to Saturday from 10am until 6pm and on Sunday from 2pm until 6pm. The Museum is closed all day on Mondays.

Landseer: Macaw, Love Birds, Terrier and Spaniel Puppies – 1839



Landseer: Wild Cattle of Chillingham – 1867



Sutherland: Crucifixion

STARS REMEMBERED

An Occasional Series by MATTHEW NORGATE

RICHARD GOOLDEN

To be classed among the stars would have amused him, but not every player more entitled to the epithet was held in as much sheer affection by playgoers as Richard Goolden. He will always be remembered for his Mole in *Toad of Toad Hall*, a part he played in every Christmas revival except one since the original production in 1930, until 1980, when, having undergone several operations in that year, he decided that at the age of 85 perhaps he wasn't young enough.

Oddly enough, A. A. Milne, who adapted the play from Kenneth Grahame's 'The Wind in the Willows', had thought of him first for Badger and then for Rat, and he became Mole only as a last resort. The crouching posture the part demanded troubled him little until a few years before he relinquished it, because at Charterhouse (where his schoolmates included Robert Graves and Ben Travers) he had excelled as a cross-country runner and his legs and ankles had retained their strength, and when later on arthritis beset him he found that crouching was a comfortable position. He was fond of saying that half Mole's salary went on sweets for the children who defied stage-door keepers to invade his dressing room after every performance. 'I suppose they like me because I'm their size', he was also fond of saying.

This diminutive actor played a great many parts besides Mole, some 500 of them – as many as that, he would tell you, because so many of the plays he appeared in were flops. You might almost say that Goolden was born old, because he nearly always played old men, even in his earliest days, when he began his career at the Oxford Playhouse (in the company were John Gielgud, Flora Robson and Tyrone Guthrie) and made his first acclaimed success as old Firs in *The Cherry Orchard*. He was 29 then, having delayed his stage debut to serve in the Great War, as he always called it. During a not too strenuously active service in which he rose to the rank of lance-corporal he made firm friends with the inhabitants of the Northern French village in which he was stationed, and nearly to the end of his days he used to visit them and their descendants whenever he could, speaking their language fluently with their own peasants' accent.

He enjoyed going to first nights when he was 'resting', which was not often despite the flops, and was conspicuous for the fact that he was sometimes the only man in the audience wearing a dinner jacket – crumpled. In the thirties he really was a star, as Mr. Penny, in an immensely popular radio series in which he played a mild little man who became involved in extraordinary adventures. This led to music hall appearances in the same character – a milieu much to his taste, as he loved to sing old music hall songs, though this he did only in private, as he did his conjuring tricks, at which he was quite a dab.

He was a lovable, intelligent, cultured, modest, eccentric, fussy, untidy, intensely loyal person, the very opposite of a mole in the latter-day sense of the word. But his loyalty to his authors did not prevent him from embellishing the parts he played, especially at Toad Hall, where Milne occasionally tried to restrain him; yet many of his embellishments found their way into the published text of the play. He met his match in Amy Brandon-Thomas, who would not have a comma altered in her father's farce *Charley's Aunt*, in which Goolden, at 43, played one of his rare young parts, the aunt-masquerading undergraduate. This, surprisingly, was one of his two favourite parts. The other might have been Lob in *Dear Brutus* but for a short scene in the first act which he found over-Barrieish but was never allowed to cut; or perhaps the vague old Mr. Pim in another Milne play, *Mr. Pim Passes By*, which might have been written for him but wasn't.

But no, his second favourite part was the Fool in *King Lear*, which he played to Donald Wolfit's Lear. He played it as an old man, to the disapproval of James Agate, who in all other respects admired his rendering. But then Agate wrote somewhere in his 'Ego' that Wolfit ought to be put in charge of the National Theatre when there was one, which made Goolden laugh a lot.

I once asked Goolden if he had thought of writing his autobiography. 'No', he said, 'books about actors are always boring'.

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MIDDLE TAR As defined by H.M. Government

DANGER: H.M. Government Health Departments' WARNING:
THINK ABOUT THE HEALTH RISKS BEFORE SMOKING